

Carol. 4938

Jane

A SERIES & SERIALS, TEL.

CAMERA SCRIPT

PROJECT NO: 02349/2721-4

MONDAY/TUESDAY 21st/22nd MAY 1979

BBC-1 COLOUR

STUDIO TC3

DOCTOR WHO (5H)

CITY OF DEATH

by

David Agnew

Spools - 21st afternoon
926228 (master)
926207

21st evening
926321 (master)
910285

22nd afternoon
+ evening
921162 (master)
926232

Ep. 1 Ed Sp.

H12500
WDH/B005H/71

Ep 2 Ed Sp.

H12568
WDH/B006B/71

Ep 3 Ed Sp.

H18036
WDH/B007W/71

Ep 4 Ed Sp.

H18041
WDH/B008P/71

Producer	Graham Williams
Director	Michael Hayes
Script Editor	Douglas Adams
P.U.M.	John Nathan Turner
P.A.	Rosemary Crowson
A.F.M.	Carol Scott
Assistant	Jane Wellesley
Floor Assistant	Sally Bates
T.M. Lighting	Mike Jefferies
T.M. Technical	John Dean
Sound Supervisor	Tony Philpott
Gram Ops	Ian Tomlin
.....	Scott Talbot
Electronic Effects	Dave Jervis
Vision Mixer	Nigel Finnis
Senior Cameraman	Alec Wheal
Crew	11
Designer	Richard McManan-Smith
Design Assistant	Sandy Garfield
Costume Designer	Doreen James
Make-up Artist	Jean Steward
Make-up Assistants	Sally Woodlee
.....	Margaret Holding
Show Working Supervisor	Check Hetherington
Visual Effects Designer	Ian Scoones

SCHEDULE

Monday 21st May

1100-1300 Camera Rehearsal.
1300-1430 Lunch and Line-up.
1430-1715 Rehearse/Record.
1715-1800 Camera Rehearsal.
1800-1930 Supper and Line-up.
1930-2200 Rehearse/Record.

Tuesday 22nd May

1300-1430 Lunch and Line-up.
1430-1715 Rehearse/Record.
1715-1800 Camera Rehearsal.
1800-1930 Supper and Line-up.
1930-2200 Rehearse/Record.
(TK booked 1400-2200)

Taxi to TVE to collect
tape + take to VT.

9-11 Wundwill St W.I. 580-5660

Tale

Sun afternoon

*926345
926351*

DOCTOR WHO (5H)

CITY OF DEATH

by

David Agnew

Sun even + 1/2 Mon afternoon

*926114
921317*

Mon afternoon

Producer	Graham Williams
Director	Michael Hayes
Script Editor	Douglas Adams
P.U.M.	John Nathan-Turner
P.A.	Rosemary Crowson
A.F.M.	Carol Scott
Assistant	Jane Wellesley
Floor Assistant	Sally Bates
T.M. Lighting	Mike Jefferies
T.M. Technical	John Dean
Sound Supervisor	Tony Philpott
Gram Ops	Ian Tomlin
.....	Scott Talbot
Electronic Effects	Dave Jervis
Vision Mixer	Nigel Finnis
Senior Cameraman	Alec Wheal
Crew	11
Designer	Richard McManan-Smith
Design Assistant	Sandy Garfield
Visual Effects Designer	Ian Scoones
Costume Designer	Jan Wright
Make-up Artist	Jean Steward
Make-up Assistants	Sally Woodlee
.....	Margaret Holding
.....	Viv Riley
Show Working Supervisor	Chick Hetherington

SCHEDULE

Sunday 3rd June

1100-1300 Camera Rehearsal.
1300-1430 Lunch and Line-up.
1430-1715 Rehearse/Record.
1715-1800 Camera Rehearsal.
1800-1930 Supper and Line-up.
1930-2200 Rehearse/Record.
(35mm TK booked 1100-1715)

Monday 4th June

Tuesday 5th June

1030-1300 Camera Rehearsal.
1300-1430 Lunch and Line-up.
1430-1715 Rehearse/Record.
1715-1800 Camera Rehearsal.
1800-1930 Supper and Line-up.
1930-2200 Rehearse/Record.

Wed + Mon even

*926354 master
926355*

Tues afternoon

*926345 master
926100*

+ evening

DOCTOR WHO 5H: CAST LIST FOR RECORDING DAYS 1 & 2.MONDAY/TUESDAY 21st/22nd MAY 1979

<u>Character</u>	<u>Artist</u>
Doctor Who	TOM BAKER
Romana	LALLA WARD
Count/Tancredi/Scaroth	JULIAN GLOVER
Duggan	TOM CHADBON
Soldier	PETER HALLIDAY
English Person 1.	A.N. OTHER
English Person 2.	A.N. OTHER

N/S PARTS (21st May only)

Cafe Patron	WALTER HENRY
Artist in Cafe	JAMES CHARLTON
Thug 1.	PAT GORMAN
Thug 2.	PETER KODAK
Thug 3.	ANTHONY POWELL
Thug 4.	MIKE FINBAR
2 Frenchmen in Cafe	LEWIS PIRELLA
	HAROLD SHIELDS
2 Tourists in Cafe	ELAINE WILLIAMS
	COLIN THOMAS
4 Customers in Art Gallery	IRIS EVERSON
	JULIETTE JAMES
	CHERRY SARTIN
	LEON MAYBANK

DOCTOR WHO 5H: CAST LIST FOR RECORDING
SUNDAY/MONDAY/TUESDAY 3rd/4th/5th JUNE

<u>Character</u>	<u>Artist</u>
Doctor Who	TOM BAKER
Romana	LALLA WARD
Count/Scaroth	JULIAN GLOVER
Countess	CATHERINE SCHELL
Duggan	TOM CHADBON
Kerensky	DAVID GRAHAM
Hermann	KEVIN FLOOD
Louvre Guide	PAMELA STIRLING

N/S PARTS

Sunday 3rd June None.

Monday 4th June

Thug 1.	PAT GORMAN
Thug 2.	PETER KODAK
Double for Julian Glover	RICHARD SHEEKEY

Tuesday 5th June

Thug 1.	PAT GORMAN
Thug 3.	ANTHONY POWELL
Thug 4.	MIKE FINBAR
Guards at Louvre	BRUCE CALLENDAR MAUREEN MASON
Gendarme at Louvre	RODNEY CARDIFF
Plain-clothes	ALFRED MOORE
Detectives at Louvre	JAMES MUIR
Maid at Chateau	JANE BOUGH
Tourists at Louvre	MAGGIE PILEAU JENNY PERSIVA FRANCES TANNER SUE WINKLER KAREN COOPER HELEN RAYE CATHY WINTER

/contd.

(11)

DOCTOR WHO 5H: N/S PARTS CONTD.

Tuesday 5th June contd.

Tourists at Louvre

MICHAEL JOSEPH
DAVID GLEN
LEE RICHARDS
SHAN RICCO
SHAFIQ MOGUL
DAVID HARRIS
MICHAEL BRYDON
PHILLIP GRANT
MIKE MUNGARVEN
GEOFFREY WHITESTONE
KEVIN HUDSON
KEVIN SULLIVAN
GRAHAM SMITH

00'00"

(Ep.1.)

- 1 -

(55)

S/B TK

RUN TK

TELECINE SEQ.1.

Opening Titles

Dur: 00'32"

OR WHO. TITLE

S/I

TJ1

CITY OF DEATH

S/I

TJ2

by DAVID AGNEW

S/I

TJ3

PART ONE

00'27"

21 01 31.
21 02 05.

21 02 29
21 03 21.

926100. (34)
tp ① opening.

tp ① closing

- 1 -

(55)

(Ep.1.)

- 1 -

(44)

(Shot 90 on 2)

Tk - model film pan R across
earthscape to spaceship.

80'32"
80'58"

"DOCTOR WHO"

EPISODE 1 'The Gamble With Time'

by

David Agnew

1B

1. INT. COMMAND DECK. DAY.

91. 1 B / (IN EFFECT THE
CONTROL MODULE OF
A SEPHIROTH SPACESHIP
- A "BUBBLE" SHAPE,
AND WE ARE IN THE
COMMAND DECK AREA, WHICH
IS VERY SMALL AND
CRAMPED.

SEATED AT THE CONTROL
CONSOLE IS SCAROTH, THE
PILOT OF THE SHIP.

(Break next)

- 1 -

(44)

(Shot 91 on 1)

THE VOICES WE HEAR
APART FROM HIS OWN,
ARE COMING VIA AN
INTERCOM FROM OTHER
PARTS OF THE SHIP)

FIRST VOICE: Twenty soneds to Warp Thrust.

SCAROTH: Confirmed.

SECOND VOICE: Thrust against planet surface set to power three.

SCAROTH: Negative. Power three too severe ...

SECOND VOICE: Scaroth, it must be power three. It must be.

SCAROTH: Warp thrust from planet surface is untested. At power three - it is suicide - advise...

FIRST VOICE: Ten soneds to Warp Thrust.

SCAROTH: Advise!

SECOND VOICE: The ^{Jagaroth} ~~Seph~~iroth are in your hands. Without secondary engines we must use our main Warp Thrust. You know this, Scaroth. It is our only hope. You are our only hope.

(THROUGHOUT THIS WE
PAN UP FROM THE HANDS
- WHICH ARE THE ONLY
PART OF SCAROTH WE
HAVE SEEN - TO HIS
FACE. ALIEN, GREEN,
WITH ONE EYE TO THE
SIDE OF HIS FACE AND
ONLY A VESTIGE OF A
NOSE AND MOUTH.

(Ep.1.)

- 3 -

(46)

(Shot 91 on 1)

AS FAR AS HE CAN,
HE SHOWS TENSION
AND SOME CYNICISM)

SCAROTH: And I am the only one
directly in the warp field! I know
the dangers -

FIRST VOICE: Three, two, one ...

SCAROTH: What will happen if ...

FIRST VOICE: Full power.

(ENGINE NOISE
RISES TO A
CRESCENDOE.

SLOW MIX TO COLOUR
DISTORT.

(Note: No Earthquake
Effects)

RECORDING BREAK

(TK next)

- 3 -

(46)

Model film.

Sp. 926434.

11 36 25 Opening + pan across earthscape

11 34 32 Spaceship take-off.

again 11 38 55 Spaceship explosion
11 41 06

11 41 40 Static earthscape + explosion

11 43 24 Hold + pan R over earthscape

11 44 04 Hold + pan L over earthscape.

for iris
*

11 44 55 Static WS spaceship

11 45 36 Static WS spaceship + Tardis.

11 46 09 Static earthscape - Tardis waits.

11 50 15 Telescope pov static spaceship
with iris - pan R to find
ship + hold.

16 26 05 Jagaroth spaceship. - second
scene - exploding.

16 31 25 Again with extra judder
(Gallery only FX)

Sp. 926434.

(2058) 20 2058
20 2133

original recording. Sp. 921162.
Opening shot 1 pan across
earthscape.

20 2146
20 2256

Spaceship take-off.

20 2309
20 2331

Spaceship explosion

20 2344
20 2514

Static earthscape + explosion

20 2527
20 2559

Hold +
Pan R over earthscape

20 2613
20 2646

Hold +
Pan L over earthscape

20 2659
20 2728

Spaceship static WS.

20 2741
20 2759

Spaceship + Tardis static

20 2813
20 2852

Static earthscape - Tardis mate.

(Ep.1.)

- 4 -

01'40"

(47)

(Shot 91 on 1)

S/B TK

RUN TK

TELECINE 2:

CUT TO TELECINE - The
"Bubble" starts to rise,
starts to diffuse and
change shape.

TK.
Take off + beginning of
mutating.

END TELECINE 2.

RECORDING BREAK

(1 next)

- 4 -

(47)

01'58"

(Ep.1.)

- 5 -

(48)

(On TK)

1B

2. INT. COMMAND DECK.

92. 1 B / (DISTORT CONTINUED.
SCAROTH

SCAROTH STARTS
TO WRITHE IN AGONY.
HIS IMAGE STARTS TO
SPLIT FROM ITSELF.
REPEATED. AS THIS
EFFECT HAPPENS, WE
HEAR THE DISTORT
VOICES)

VOICES: (TOGETHER) Help us, Scaroth,
help us ... The fate of the Sephiroth
is with you ... Help us ... You are
our only hope ...

02'18"

TK - explosion

(THE IMAGES OF
SCAROTH BECOME
MORE AND MORE
DISTORTED, THE
VOICES MORE AND
MORE DIFFUSE AND
INDISTINCT, ENDING
IN A VIRTUAL
WHITE-OUT)

RECORDING BREAK

1 to C

(TK next)

- 5 -

(48)

(37)

Paris Film

Sp. 926434

11 5256 Eiffel Tower - metro - arrive at
11 cafe. (Romana a bit green).

Sp 926434 11 5450 Ext old House

Sp 926434 12 2515 First Eiffel Tower Scene again

original recording.

(10)

Scene 1.2.

194232 Take (1).
194300.

194400 Take (2).
194448.

Sp. 921162.

Also on

Sp. 926434
23.39.59
+ 23.41.22

States 58, 47, 48, 49, 55, 59, 60, 69, 70, 71, 72
74, 30, 11, -6-

(2)

02'25"

Ap. 1

Romana on his right
his hat off

(1)

VERY TIGHT 2-S DOC / ROMANA

TELECINE 3:

We are on the 'Tourists'
platform on the Eiffel
Tower. The DOCTOR and
ROMANA are gazing over
the panoramic view.

0000.

State 44/1. 48/1 58/1.

This line is delivered
without our knowing
where we are - suggest
a CU DOCTOR and then a
massive ZOOM OUT to
counterpoint the
mundaneness of the line.

THE DOCTOR: Nice, isn't it?

R. Yes marvellous

D. marvellous. absolutely

R. Absolutely marvellous

D. Well I think it's marvellous

R. So do I but

(2)

1000 MM SHOT
DOC / ROMANA

THE DOCTOR: And ~~such a good view from~~
~~here.~~

A RED HAZE
OBSCURES THEM

ROMANA: It's not quite as you described
it.

(look)

THE DOCTOR: Oh! Really. How did I
describe it?

ROMANA: No ... So much better. You
said it was nice.

(3)

~~Reaction DOCTOR.~~

MS RED
BALLOON. CAM
ZOOMS OUT TO
SEE EIFFEL
TOWER

THE DOCTOR: It's the only place in
the Universe where you can really
relax. entirely

ROMANA: Ah! That bouquet!

THE DOCTOR: What Paris has ~~is~~ an
ethos ... a life ... ~~a~~ it has

(4)

RESUME
DOC / ROMANA

ROMANA: Bouquet.

LOOSER 2-S

Rp. 1.

all of it down
THE DOCTOR: A spirit ~~about it that~~
~~must be savoured.~~ Like a wine it
has a ...

ROMANA: Bouquet.

It has a little bistro
THE DOCTOR: Bouquet. ~~Exactly.~~ ~~Just~~
like a good wine. You have to pick
one of the vintage years. *of course*

ROMANA: What year is this? ~~I forget~~
~~to check.~~

RAY
THE DOCTOR: Ah, yes, well, it's 1979
actually. More of a table wine shall
we say? The randomiser is a ~~very~~
useful device, but it lacks true
discrimination. ~~Let's~~ Shall we sip it and
see?

ROMANA: I'd be delighted. Shall we
take the lift or ~~jump?~~ *fly*

The DOCTOR sucks a finger
and sticks that finger in
the air.

D well lets not be ostentatious
R on all night then, lets fly

That would be silly - well take.

0109
THE DOCTOR: (DECISIVELY) The Lift.
come on

5
Ext. Base Of Eiffel Tower.

2-5
they THE DOCTOR and ROMANA
step out leisurely and
walk along the street.

*D hat R pocket R hand pocket
as towards can then L in
also ①
② both pockets.*

0134
ROMANA: Where are we going?

THE DOCTOR: Are you speaking
philosophically or geographically?

Philosophically
ROMANA: Where are we walking to?

kp. 1.

THE DOCTOR: ^{Then we're going to.} Lunch.

ROMANA: Lunch?

THE DOCTOR: I know a little ^{place} ~~where they do a coq au vin that'll~~
~~curl your hair.~~ ~~Bonillabaise~~
~~that does a wonderful bonillabaise~~
~~Do you like bonillabaise?~~

END TELECINE 3.

CUT

~~States H1, H2, H3, H4, H5.~~

PARIS ST. EXT. DAY.

States H1-H5

05'18"

MLS Gateway of Old Dark House
Cam zooms in on hideous
face on door.

Romana Bonillabaise
Turn Yum 0152

film finishes 0274.
run on to old house.

0292.

~~0152~~ 0274

Scene 1.3.

Sp. 926345.

163744
163930

139 - end.

/2A-B 1A 3A/

3. INT. KERENSKY'S LAB. DAY.

139. 2 A-B / (BENCHES FULL OF
KERENSKY/COUNT EQUIPMENT.
down stairs.
Pull back to B ESTABLISH KERENSKY
as they come fwd. AND COUNT SCARLIONI
ENTER HAVING HEATED
DISCUSSION.

KERENSKY IS SHORT,
FAT AND BENIGN -
IN APPEARANCE.

SCARLIONI IS
AUTOCRATIC AND
SEVERELY SUAVE)

KERENSKY: But I can proceed no further,
Count. Research costs money. If you
want results we must have the money.

SCARLIONI: I assure you Professor,
money is no problem.

139A. 2
Kerensky
count into
2-8.

KERENSKY: So you tell me Count
Scarlioni, so you tell me every day,
money is no problem. What do you want
me to do about these equipment invoices,
write "No problem" on them and send
them back?

B1
(next)

COUNT: (REASSURINGLY) Will a
million francs ease the immediate
cash flow ~~problem?~~ *Situation?*

(HE PULLS OUT A
WAD OF NOTES AS
FAT AS A COOKBOOK
AND HANDS
MOST OF THE
THEM OVER.

KERENSKY REACTS
WITH RELEIF
AND PLEASURE)

KERENSKY: Yes Count, that will help
admirably, but I will shortly
need a great deal more./

140. 1 A
H/A COUNT -
looks at 'spider'
machine.

Yes
COUNT: Of course Professor, of
course, nothing must stand in the
way of the work!

(HE CROSSES TO A
FAR CORNER OF
THE LAB, AS
KERENSKY RESUMES
WORK ON HIS
EQUIPMENT.

HE PULLS A BELL
ROPE, AND HERMAN
ENTERS./

141. 2 B
HERMANN from
stairs to COUNT f/g.

HE IS TALL, WITH
A HIGHLY DOMED
FOREHEAD AND A
THICK MOUSTACHE)

HERMANN: Sir? *Your Excellency*

(COUNT QUIETLY, SO
THAT KERENSKY
DOESN'T HEAR
THOUGH HE IS
TOO ENGROSSED
TO NOTICE
ANYWAY)

Oh Hermann -
fetch COUNT: The Gainsborough didn't
~~raise~~ enough. I think we'll have
to sell one of the Bibles.

HERMANN: Sir?

COUNT: Yes, the Gutenberg.

2v
HERMANN: May I suggest, sir, we tread
more carefully. *sign* it would not be in
our interests to call too much
attention to ourselves. Another
rash of priceless treasures on
the market...

Yes
COUNT: I know Hermann, I know! *Just*
Sell it...discreetly.

HERMANN: Discreetly sir? Sell a
Gutenberg bible discreetly?

COUNT: Well, as discreetly as
possible ~~Hermann~~. Just do it will
you?

141A. 1.
141A.
142. 3 A
COUNT

HERMANN: Yes sir, of course sir./

(HERMANN EXITS.

COUNT SCARLIONI RETURNS
TO KERENSKY)

(COUNT SCARLIONI
TAPS HIS FINGERS
ON THE BENCH
IN MILD IMPATIENCE)

/RECORDING BREAK/

③.

Scene 1.4.

Sp. 926228

160623

160747

Take ①.

160818

160825

160837

160847

clA antiover sketching.

clA empty chair.

(As directed shots 7 & 8)

Sp. 926228C/As. - empty chair 16.08.34.
Artist sketching 16.08.18.2A 4A 3A

16.06.23

4. INT. CAFE IN MONTMARTRE. DAY:8A. 4 A
~~2-S DOCTOR/ROMANA.~~

Crab R.

cutting book
pages.(THE DOCTOR IS
SITTING AT A
TABLE WITH
ROMANA.THEY ARE LOOKING
HAPPY AND
RELAXED.SUDDENLY THE
DOCTOR GRASPS
ROMANA'S ARM,
AND SPEAKS IN
AN URGENT
WHISPER)

9 3 A

2-S Dr/Romana

ROMANA Any good?

THE DOCTOR: Not bad. Don't move!

But bring in the
waddle.(ROMANA FREEZES,
WORRIED OUT OF
THE CORNER OF
HER MOUTH)ROMANA: Why? What's the matter?THE DOCTOR: You might ^{spoil} destroy a
priceless work of art!

10. 2 A

3-S ARTIST. big.
Dr/Romana.ROMANA: What? /THE DOCTOR: That man over
there. ~~No!~~ Don't look!

(Shot 10 on 2)

Rom What's he doing?
Dr. Shh

ROMANA: What's he doing?

11. 3 A
2-S DOCTOR/ROMANA.

THE DOCTOR: Sketching you./

ROMANA: (EXCITING) Is he?

(SHE TURNS ROUND
TO LOOK.

AS SHE DOES SO,
SHE KNOCKS OVER
A BOTTLE WHICH
SPILLS ON THE
TABLE./

THE ARTIST LOOKS
VERY IRRITATED,
SCRUMPLES UP THE
DRAWING, THROWS
IT AT THEM AND
STALKS OUT)

THE DOCTOR: I told you not to look
~~round!~~

12. *4* Go in on DOCTOR.
Artist going.

ROMANA: ~~But~~ I just wanted to see!

13. 3 A
2-S lighter

THE DOCTOR: Well, it's too late,
he's gone now.

ROMANA: Pity, I wonder what he
thought I looked like.

12. 4 A
Empty space where
paper was.

THE DOCTOR: Well he threw ~~the~~ *it* down
~~drawing over there, we can see how~~
~~far he./~~ (Cont...) *lets have a look*

13. 3 A
DOCTOR A/B.

(HE IS SUDDENLY SURPRISED
TO SEE THAT THE
PIECE OF PAPER WHICH
HAD LANDED ON
THE TABLE IS NO
LONGER THERE.

14. 2 A
ARTIST

14 on (4) next

16 0203
Sp. 926434

Time Slip in cafe - cu Dr after
bottle knocked over.

(Shot 14 on 2)

HE GLANCES ROUND
AND IS ASTOUNDED
TO SEE THE
YOUNG ARTIST
SITTING THERE
SKETCHING.

THERE IS A
WIERD SOUND
EFFECT, A SORT OF
UNREAL HUM, AND
THE DOCTOR LOOKS
VERY PAINED AND
HAGGARD./

15. 3 A
Bottle.
Widen to include
DOCTOR/ROMANA.

THE BOTTLE IS
STANDING AGAIN.

NOTHING HAS BEEN
SPILT.

ROMANA TURNS ROUND
SHARPLY TO LOOK
AT THE ARTIST.

16. 2 A 16.08.37.
~~ARTIST~~ Empty chair
He rises and leaves.
Chair with artist in it.
16.08.18.

SHE KNOCKS OVER
THE BOTTLE.

THE ARTIST REGISTERS
IRRITATION ANEW,
SCRUMPLES UP THE
SHEET AND THROWS
IT AT THEM.

17. 4 A
DOCTOR.
Include ROMANA R.

cut Dr with Px.
Sp. 926434
16.02.03.

(Ep.1.)

- 16 -

(10)

(Shot 17 on 3)

ROMANA What's going on?

DOCTOR I don't know, it was...
as if time slipped a groove for a
second. *jumped*

ROMANA Well, let's have a look.

SHE GOES TO PICK
UP THE DISCARDED
SKETCH.

THE DOCTOR
MAKING AN EFFORT
TO REGAIN HIS
COMPOSURE AND
GOOD HUMOUR,
HE SNATCHES
THE PAPER BEFORE
SHE CAN REACH IT.

DOCTOR Give it to me.

ROMANA TAKES THIS
IN GOOD PART
BUT IS STILL
IMPATIENT TO SEE
IT. THE DOCTOR
UNSCRUMPLES
THE PAPER AND
REGISTERS
CONSIDERABLE
SURPRISE.

DOCTOR ~~Good grief.~~ For a portrait of
a Time Lady that is not at all a bad
likeness. /

14A. 2. A
cu portrait

CUT IN
CU DRAWING

14B 4 A.
2-5. br/Romana.

HE SHOWS IT TO
HER. THE
ARTIST HAS
REPRESENTED ROMANA
AS A CLOCK FACE. /

3
(4 next)

- 16 -

(10)

(Shot 17 on 3)

ROMANA: That's extraordinary!

THE DOCTOR: Yes, isn't it?

(A NOTE OF WORRY
COMES INTO
ROMANA'S VOICE)

ROMANA: ~~But~~ I wonder why he did
it like that?

THE DOCTOR: Mmm?

ROMANA: The face of the clock is
fractured.

THE DOCTOR: Yes... *Almost*
like a crack in time...

(HE SMOOTHES THE
DRAWING OUT AGAIN.)

THE DOCTOR CONTINUES-
ALMOST OUT OF
HIS DEPTH)

~~Go in on DOCTOR.~~

14C 3 A
Dr.

18. 4 A
ROMANA.
She rises.
DOCTOR follows.

A...crack...in time.../

ROMANA: Let's sit outside ~~shall we?~~

/RECORDING BREAK/

?C/As to edit into
this scene.

01'34"

Scene 1.5.

Sp. 926345.

164703

164755

Take ① 145 - 146.

165229

Take ② - 145 -

lights on machine didn't go off.

✓ 165247

165338

Take ③ - 145 - 146.

5. INT. LAB. DAY:

WE DO NOT SEE
WHAT IS CLEARLY
THE MAIN PART
OF THE MACHINERY,
THE PART WHICH
IS ENGROSSING THEIR
ATTENTION)

Swing L and up
to tight 2-S.

COUNT: (HALF TO HIMSELF) Time, time
time. (HE SNAPS OUT OF IT)
Nevertheless ~~Professor~~ a very
impressive if...flawed demonstration.
I am relying on you to make
very fast progress now. *Professor* The fate of...
many people is in our hands.

KERENSKY: The world will have much to thank you for.

(COUNT CLEARLY
MEANING SOMETHING
OF HIS OWN)

COUNT: It will Professor, it will indeed. ~~Now?~~ How soon before we can ~~run~~ the next test?

KERENSKY: The next one Count?
Well...

COUNT I want to see it today!

KERENSKY: Today Count?

COUNT: Yes! Today.

KERENSKY: Count, I think this is wonderful work, but I do not understand this obsessive urgency.

145 A 2.
count

146. 1 A
KERENSKY reacts.

COUNT: Time, Professor, it is all a matter of time./

/RECORDING BREAK/

States 12, 17, 67, 37, 38, 80 (5)
-20- 61, 64, (39) 09'15"

Ep. 1.

DULL

State 11/2

State 11/2 - use for arrival before int. cafe scene.
p. 13. 2-S. Dr. w/Romana R.

TELECINE 4:

Ext. Cafe. Day.

State 12/3.

Dr. hat in R pocket.

MLS

Romana. hat on. blazer undone.
hold his hand.

THE DOCTOR and ROMANA
sitting outside the
cafe, the
THE DOCTOR knocking
back a reviving glass of
mineral water.

both L pockets + sit ①
Dr sits first ①.

Romana first ② then Dr ②.

CAM ZOOMS IN
TO 2-S

THE DOCTOR: I think something's the
matter with time.

He unfolds the drawing
again and looks at
it.

Scat

R over L paper under L ①.
L over R paper under R ②
③ hands
not crossed.

THE DOCTOR: Didn't you feel ~~it~~ anything

ROMANA: Just a twinge. I didn't
like it.

THE DOCTOR: It must be because
I've crossed the time fields so
often. No one else seemed to
notice anything at all. You and
I exist in a special relationship
to time. Perpetual outsiders.

ROMANA: Oh don't be so paranoid.

THE DOCTOR: (LOOKING AT THE PICTURE
AGAIN) Well what do you make of
that then? ~~Oh!~~

c/a sketch. State 17/1

gens drawing both ① ②

Sp. 926431 1155/14

Cafe - after 18' time slip. -
walk to house.

Ep. 1.

Romana holds with R. ①②
well

ROMANA: At least on Gallifrey we can capture a good likeness. Computers can draw -

② MCW DOC

take you somewhere + painted

What!
THE DOCTOR: Computer pictures! I close ①
You sit in Paris and talk of ~~water~~ drawing ⑤
computer pictures! Come on, I'll show you some real pictures done paintings by real people! drawing in ③.

③ MCW ROMANA

ROMANA: But what about the Time Slip?

about never mind the time

④ MCW DOC

CUT CAM Pans

THE DOCTOR: Oh, let time look after itself. I'm on holiday. ~~Slip - well on holiday~~
Come on, both were ③ 378
ROMANA money with ② into ashtray charge ②

On way to Louvre

State 30 gardens of the Louvre.

Dr R/Rom L. 371 → Dr L/Rom R. 381
THE DOCTOR and ROMANA walking towards the Louvre.

Dr R/Rom R.
1. About time
2. What about time?
3. You had a holiday
4. What are you talking about?
5. About time you had a holiday
6. About time you had a holiday
7. About time you had a holiday
8. About time you had a holiday
9. About time you had a holiday
10. About time you had a holiday
11. About time you had a holiday
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13. About time you had a holiday
14. About time you had a holiday
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96. About time you had a holiday
97. About time you had a holiday
98. About time you had a holiday
99. About time you had a holiday
100. About time you had a holiday

LS DOC/ROMANA
CROSSING Place
de la Concorde
CAM pans them
So as to see
LOUVRE. They
go to it.
States 61 64.

THE DOCTOR: There! The Louvre! One of the greatest art galleries in the Galaxy.

ROMANA: Nonsense! What about the Academia Stellaris on Sirius Five?

THE DOCTOR: Oh, no. No, no.

ROMANA: Or the Solarian Pinaquotheque at Strikian?

THE DOCTOR: Oh no. no

ROMANA: Or the Braxiotel Collection

Kp.1.

no no no no
THE DOCTOR: No, no, no, no. This is
the Gallery. The only gallery
in the ~~whole of the~~ known Universe
which has a picture like...

0526

END TELECINE 4

film ends 0530

0526
0530
7/2

tor ... you realise we
followed.

... all the way from the
the idiot with the gun.

(DISAPPOINTED) Oh,

course I noticed.

do you think he

Scene 1.6.

Sp. 926345

15 5650 332 - 335.
15 5202.

Sp. 926345

155343 336B. Single guide - Dried

✓ 155418 336B.
5445.

01" 10"
56"
02" 18"

15 5509 336 + 336A. Dr eyelid wrong.

15 5552 336 + 336A. ok.

155647. 337 - 337D.
155735 Small shoot off on top 337D.
also not enough of Dr feeling
funny.

✓ 155912 337 - 337D. - someone walked
in front of us - use. 337C from
take ①.

Sp. 926434

155320 Time slip in house. - on Dr -
beginning of time slip.

155542 Take ② - best.

155900 Romana feeling funny - pan to
Dr feeling funny.

Sp. 926434

4A 1B

6. INT. LOUVRE GALLERY. DAY:

332. 1 B / (WE ARE LOOKING
Mona Lisa. AT THE MONA
Track back to LISA)
reveal DOCTOR/
ROMANA.

THE DOCTOR: (EXTRAVAGANTLY) The Mona
Lisa!

(SEVERAL PASSERS
BY ARE
STARTLED BY THE
DOCTOR'S
EXTRAVAGANT GESTURE.

ONE MAN IN
PARTICULAR,
WHOM WE SHALL
COME TO KNOW
AS DUGGAN, LOOKS
AT HIM
SHARPLY.

HE IS THE
EPITOME OF THE
ENGLISH "GENTLEMAN"
WHO CAN LOOK
AFTER HIMSELF.
HE IS IN HIS
MID THIRTIES.

A VERY BEAUTIFUL
WOMAN, WHOM WE
SHALL COME TO
KNOW AS THE
COUNTESS IS,
AT THE MOMENT,
ONLY ONE OF THE
CROWD.

SHE CONSTANTLY
FIDDLES WITH A
BRACELET ON
HER ARM)

ROMANA: (LOOKING AT MONA LISA)
Yes, it's quite good isn't it?

THE DOCTOR: Quite good! *Quite That's*
~~good!~~ One of the ~~priceless~~ *great* treasures
of the Universe *quite good?*
And you say

ROMANA: (QUIETLY ASIDE TO THE
DOCTOR) The world Doctor the world...

THE DOCTOR: What are you talking
about?

(on to page 25)

ROMANA: Not the "Universe" in public Doctor, it only calls attention.

THE DOCTOR: I don't care! This is one of the greatest ~~art~~ treasures of the Universe. ~~* Let them stare. Let them gape and gape.~~ *What do I care*

333.

2 A

DUGGAN -
see gun -
pan L to
COUNTESS

** Rom Sh. Dr. I don't care. let them gape. let them gape. What do I care*
(ROMANA PEERS AT
THE PICTURE) /

334.

1 B

A/B.

ROMANA: Why hasn't she got any eyebrows?

We're talking about the Mona

THE DOCTOR: What? Is that all you can say? No eyebrows? ~~This is The Mona Lisa you're talking about!~~ The Mona ... good Lord you're right, she hasn't got any eyebrows has she? You know I never noticed that before.

(THE DOCTOR MOVES
CLOSER TO THE
PAINTING TO HAVE A
GOOD PEER.

THE COUNTESS NOTICES.
SHE DRAWS HER HAND
TO COVER THE BRACELET
SHE WEARS ON THE
OPPOSITE WRIST.

DUGGAN IS TAKING
A KEEN BUT CIRCUMSPECT
INTEREST IN THE
DOCTOR'S BEHAVIOUR.

AS HE PUTS HIS HAND
IN HIS POCKET,
A SLIGHT MOVEMENT OF HIS
JACKET REVEALS TO US THAT
HE IS CARRYING A
REVOLVER. /

335.

4 A

GUIDE. Hold her
C to DOCTOR/ROMANA.

MEANWHILE WE HAVE
HEARD THE DRONING
VOICE OF THE
GUIDE APPROACHING)

GUIDE: (VOICE) And over here, ladies
and gentlemen, we have possibly the
most famous exhibit in this gallery -
The Mona Lisa - "La Giaconda" painted
by - Leonardo Da Vinci - 1452-1519.

(THE GUIDE COMES
UP TO THE
DOCTOR AND DISCREETLY
MOVES HIM ON)

(VERY QUIETLY TO THE DOCTOR) Excuse
me m'sieur, could you move along?
Other people wish to enjoy this picture.

336. 1 B ROMANA/DOCTOR.

ROMANA: (TO THE DOCTOR) What did
she say?

THE DOCTOR: She said ...

/RECORDING BREAK/

EDIT REPEAT

(THE GUIDE SEEMS
TO HAVE GONE BACK A FEW
PACES, AND EVERYONE
ELSE IS REPEATING
THEIR MOVES OF A FEW
SECONDS BEFORE,
INCLUDING THE FLASH
OF DUGGAN'S GUN)

*The Mona Lisa "La Giaconda"
Painted by Leonardo Da Vinci 1452-1519*
GUIDE: Excuse me, m'sieur, could you
move along? Other people wish to enjoy
this picture.

(THIS IS ACCOMPANIED
BY THE SAME WEIRD
SOUND EFFECT AS
BEFORE.

337. 1 B Romana - pan to
DOCTOR. Hold him R
to COUNTESS. He falls.

(Break next)

THE DOCTOR REACTS
AS BEFORE BUT
APPARENTLY MORE SO.
HE STAGGERS BACKWARDS
LOOKING VERY ILL.

ROMANA HAS CLEARLY
BEEN AFFECTED
TOO.

THE DOCTOR STAGGERS
IN AN ALMOST
EXAGGERATED FASHION
TOWARDS THE COUNTESS.
HE FALLS, CLUTCHING
HER ARM)

~~THE DOCTOR:~~ ~~So sorry, ma'am, so sorry.~~

(HE FALLS TO THE
GROUND, THE COUNTESS'S
BRACELET IN HIS FIST.
SHE IS ABOUT TO
GO FORWARD TO HIM BUT
DUGGAN RUSHES FORWARD
AND ELBOWS HIS WAY
TO THE DOCTOR'S
SUPINE FORM)

All right, stand back everybody
~~DUGGAN:~~ ~~(VERY COOL), Come on, stand~~
~~back everybody.~~

(HE HELPS THE
DOCTOR UP)

Are you alright?, *sin.*

Ooh. I just dented my
~~THE DOCTOR:~~ ~~Yes, thanks, just~~
head ~~bruising my shoulder~~ on your gun that's
all.

What on earth
~~DUGGAN:~~ ~~Don't know what you can~~
~~possibly mean.~~

ROMANA: Oh don't take any notice of him he's just having one of his funny turns.

337A 4

Dr. funny turn

THE DOCTOR: ^{One of my} Funny turn. The whole world took a funny turn.

337B. 1

A/B. Suggan to Countess hold her.

Can come on, Dr.

337C 2

Thug clocks

(THE COUNTESS HAS NOW GESTURED SLIGHTLY TO A MAN WHO HAS REMAINED DISTANT FROM THESE PROCEEDINGS. HE NODS. SHE EXITS)

337D. 1

A/B. Thug off blg.

/RECORDING BREAK/

/2 to F/

Scene 14.

Sp. 926345

Also see 926344

140258.
140404

Take ①. 1471 - 1475.

✓ 140540
140647

Take ② 1471 - 1478 - better.

1A 5A

7. INT. LAB. DAY.

147. 1 A / (THE COUNT AND KERENSKY
3-S HERMANN/COUNT/ HAVE CLEARLY JUST
KERENSKY. BEEN WATCHING ANOTHER
Machine FX f/g. EXPERIMENT.

HERMANN IS WITH
THEM AS WELL)

COUNT: Excellent, Professor, excellent.

PROFESSOR KERENSKY: An unfortunate side
effect.

They come fwd.
Go in L to meet
them.

at all
COUNT: Not ~~so~~ Professor. The work
progresses well. Now *you must* find a
way ~~of~~ vastly increasing the time span.

KERENSKY: I am not certain, Count. *you see,*
Einstein says that ...

COUNT: I am not paying Einstein,
Professor, I am paying you. Now,
~~please~~ continue with the work.

KERENSKY: You are stretching me to the
limit Count.

COUNT: Only ~~this~~ is true progress ever
made, you as a scientist should be the
first to appreciate that ~~Professor~~.

Oh
KERENSKY: I do Count, I do. I
appreciate many things, I appreciate
walks in the country, I appreciate
sleep, regular meals.

HERM Yes Excellency

H. Yes sir
to interfere with
COUNT: Hermann, would you please prepare for the Professor half a dozen escargots aux beurre, followed by an entrecote Bourdelaise with haricots ~~verts~~ and pommes saute. Served directly here to the Laboratory. With a bottle of ~~the~~ Chambertin - my own - oh, better make that half a bottle, we wouldn't want ~~anything to get in the way of our~~ work, would we Professor?/

148.

3 A

KERENSKY.
Hold him R
to COUNT.

KERENSKY: Count, I would really like to get some sleep.

COUNT: Hermann, cancel the wine and bring the Professor ~~some~~ vitamin pills. ~~We must press forward.~~ I shall be upstairs. *we must press forward.*

/RECORDING BREAK/

/2 to A/

Slate 23 Dr/Romana wrong
36 way round.

14'25" Tape 2 starts on 1/1.

(8)

Slates 31-36, 79, 23, 4
22, 19, 18, 20, 21, 5, 13, 14
15, 16.

Dr hands in pockets
R out
Duggan out.

S/4. Dr hands in pockets.
Romana/Duggan hands at sides.

Also Slates 79

(1) etc. TELECINE 5:

Slate 4/1 EB
+ 5/14
Ext. Louvre gardens and
the Streets of Paris.

DOC / ROMANA walking
Roman camp / Dr camp.

Dull [0551]

Slate 18/3 etc.
Slate 21/1
20/1
21/1
22/2
Slate 4/1 EB
+ 5/14
23/2
31/2
23/1
33/1
34/2
35/1
36/1
Dull

A sequence in which
THE DOCTOR and ROMANA,
not at their best
following their experience
in the Louvre, make their
way back to the cafe,
followed in sinister fashion
by DUGGAN, as much following
in fact, as we can afford,
resulting in:

Slate 18/3 DUGGAN following

Dr. hat in R. pocket.

Collar up.

coat/waistcoat/jacket all undone.

Romana blazer undone. hands in
pockets.

Duggan coat undone.

0

THE DOCTOR and ROMANA reach
the cafe and sit themselves
down. The PATRON brings
them a menu.

2-5 DOC / ROMANA

they reach cafe sit.

Slate 13/2
+ 14/4
15/2
16/3
ROMANA leaning forward and
talking in a hushed voice.

Dr C / low R ① ②.

2 loops scarf. ②.
throws end over first
beet sat ②.

R. hands pockets ②
R side first ① ②

menu in R ②

D R over L on table ① ②.
menu down under R + ①.
ROMANA: Doctor ... you realise we
were being followed. ④

THE DOCTOR: Yes, all the way from the
Louvre, by the idiot with the gun.

ROMANA: (SLIGHTLY DISAPPOINTED) Oh,
you did notice.

THE DOCTOR: Well menu down ③ ④
Of course I noticed.

ROMANA: Well what do you think he
wants? (cont ...)

115448
Sp. 926434

Duggan following them from
Louvre to cafe - scene with
bracelet outside cafe.

Kp. 1.

④

THE DOCTOR produces Heidi's bracelet from his pocket and holds it up to ROMANA.

State 15.

MCU Doc

Dr look in your pocket... ~~the~~ other pocket.

(he produces bracelet) with R from men down Q R pocket.

ROMANA: (cont) What's that? this? up in R Q Q

THE DOCTOR: ~~It's the bracelet that~~ the woman I bumped into was wearing. it.

ROMANA is astonished

⑤

MCU ROMANA

ROMANA: ~~What?~~ You mean you stole it from her?

- down Q clutched Robos Q Q

THE DOCTOR: (GRINNING BROADLY) Look at it.

ROMANA takes it.

CAM goes in on bracelet as she takes it

ROMANA: ~~But~~ it's a microwaves scanner ↑

THE DOCTOR: microwaves scanner She was using it to get a complete record on all the alarm systems round the Mona Lisa.

that's mean

in both

You mean she's trying

ROMANA: She wants to steal it?

THE DOCTOR: It's a very pretty painting.

ROMANA: It's ~~this~~ is a very sophisticated device for a level five civilisation.

⑥

CU Doc

THE DOCTOR: That? That is never the product of Earth technology.

civilization

Kp. 1.

⑦ CW ROMANA

bracelet down ③④

ROMANA: ^{what} You mean an alien ^{try} wants to steal the Mona Lisa?

⑧ CW DOC

THE DOCTOR: It's a very pretty painting.

⑨ CW ROMANA

(ROMANA EXAMINES THE BRACELET)

bracelet up ③.

⑩ BCW DOC

THE DOCTOR: Romana. under table ④

ROMANA: (NOT LOOKING UP) Yes?

THE DOCTOR: ^{you know} I think something very ^{funny} odd's going on. For instance you know that man who was following us?

ROMANA: Yes.

THE DOCTOR: ^{well} He's standing behind me poking a gun into my back.

CAMERA PULLS BACK ~~to reveal the truth of this.~~

TO 2-S WITH DUGGAN

R. bracelet under table in both. ③

DUGGAN: ^{all} Right you two, into the cafe.

END TELECINE 5.

0990

Dr/R/Duggan into cafe.

0990
- 055 -
439

Scene 1.8.

Sp. 926228

161451
161505

Take ①. - Patron speaking in
French.

161612
161625

Take ②. - OK.

17'26"

(Ep.1.)

- . 34 -

(12)

(Shot 18 on 4)

Exited frame h en film D/Rom/Dug

Sp. 926228

16.16.12.

2A

8. INT. CAFE. DAY.

19. 2 A / (DUGGAN MARCHES THE
DOC/ROMANA/DUGGAN DOCTOR AND ROMANA
enter R. They IN)
come to table L. flg
+ sit.

THE DOCTOR: Patron! Three glasses of
water please. And make them doubles.

RECORDING BREAK

(3 next)

- . 34 -

(12)

Scene 1.9.

Sp. 926357

21 1243
21 1403

272-286.

21 1529
21 1647

272-286. (284 bit soft).

/4C 2E/

9. INT. CHATEAU LIBRARY. DAY.

272. 4 C / (COUNT SCARLIONI
COUNT.
Crab L to see
COUNTESS over
his shoulder.
AND THE COUNTESS ARE
IN THE LIBRARY.

COUNT: ...and then?

COUNTESS: *Then I had*
~~I followed~~ that fool of a
detective. *followed*

COUNT: Why?

273. 2 E COUNTESS: Reasons./
COUNT

274. 4 C COUNT: Please do not play games
2-S A/B with me./

COUNTESS: What else have I been doing
all these years?

COUNT: Following instructions.

Go on.

275. 2 E (THE COUNTESS SMILES
COUNT A/B AT HIM ARCHLY)/

276. 4 C (SMILES) Continue./
2-S A/B

277. 2 E COUNTESS: *This* The detective, Duggan. He
COUNT A/B annoyed me. He's stopped watching
the painting and started watching me/

(COUNT CLICKS HIS
TONGUE IN
ANNOYANCE)

COUNT: ^{Oh} ~~So he's~~ ^{is} shown a glimmering of
intelligence at last. Perhaps we
should deal with him ~~... but I think~~
he's too stupid to bother us seriously.

278. 4 C
2-S A/B

(On to page 37)

And then
COUNTESS: ~~Except~~ that something else happened today ... In front of the painting.

COUNT: Yes?

279. 2 E
COUNT A/B

Well this
COUNTESS: ~~A~~ tall man I had ~~not~~ *never* seen before ~~fainted.~~ *he fainted*

280. 4 C
COUNTESS

COUNT: (AMUSED) You are getting jumpy ~~my dear~~. He was probably overcome by your charms./

281. 2 E
COUNT A/B.

Only that as
COUNTESS: ~~Except~~ that when he fell he somehow ~~got~~ the bracelet off my wrist./ *managed to get*

282. 4 C
COUNTESS A/B

COUNT: (THUNDERSTRUCK) What! And you let him?/

283. 2 E
COUNT A/B

Well
COUNTESS: I had no choice. There was ~~a~~ rush, confusion. *Well* organised I'm sure./

He rises.
284. 4 C
COUNTESS A/B

COUNT: ~~But~~ that bracelet.../

285. 2 E
COUNT

Well
COUNTESS: ~~Don't worry my dear,~~ *Will* ~~will~~ get it back. The matter is in hand even now./

(COUNT, DESPERATELY
WORRIED, BUT TRYING
TO ACCEPT HER
ASSURANCES:)

286. 4 C
COUNTESS A/B

COUNT: I trust you will be .../

COUNTESS: Discreet? Of course.

/RECORDING BREAK/

Scene 1. 10.

Sp. 926228.

161840
162030.

Take ①. NTG.

162735

Take ② Boom NTG

162752
162903

Take ③ - NTG Tom's line "Dr".

162950
163044

Take ④. from 22c to end. NTG.

163148
163233.

Take ⑤. from 22c to end ok.

(Shot 19 on 2)

Sp. 926228.

2A 4A 3A

1627.52.

10. INT. CAFE. DAY.

20. 3 A
DOCTOR *4 gun*
~~Widen to reveal GROUP.~~

(TO CONTRAST WITH
"DISCREET", INSTANT
CUT AWAY TO DOCTOR
AND ROMANA IN CAFE
WITH THEIR HANDS
UP.

TWO THUGS ARE
WAVING GUNS AT
THEM.

DUGGAN IS ALSO
STANDING WITH HIS
HANDS UP)

20X *N*
WS.

THE DOCTOR: What bracelet?

20Y. *3.*
on gun + bracelet.

(ONE OF THE THUGS
GRABS HOLD OF THE
DOCTOR WHILST THE
OTHER FRISKS HIM.

THEY FIND IT VERY
QUICKLY.

20A 2.
Thugs leave.

LE PATRON IS SERVING
DRINKS UNCONCERNEDLY
TO OTHER CUSTOMERS.
IT IS A HALLMARK OF
HIS CHARACTER THAT
HE REMAINS TOTALLY
UNFAZED BY ANYTHING
THAT HAPPENS IN HIS
CAFE.

THUGS leave.

THE THUGS BACK OUT WITH
THE BRACELET AND DUGGAN'S
GUN.

20B. *3.*
Group shot.

(Shot 20 on 3)

ROMANA You alright?

DOCTOR Oh yes, I'm just relaxing
and enjoying Paris.

DUGGAN, WHO WE NOW
REVEAL TO BE STANDING
OVER THEM WITH HIS
GUN.

21. 2 A
DUGGAN.

DUGGAN Alright, that's enough.
Very nicely staged, but you don't
fool me.

DOCTOR What are you talking about?

22 A 3 A
3-S DOCTOR/ROMANA/
DUGGAN. *ok Duggan*

DUGGAN Your men who were in here
just now./

DOCTOR My men? Those thugs?

DUGGAN Your thugs.

DOCTOR Are you suggesting those men
were in my employ?

22A 3
3-S DOCTOR Duggan
DUGGAN Yes.

(Shot 22 on 4)

THE DOCTOR: I don't know if you noticed but ~~they were pointing guns at me. I'm sorry but if anybody in my employ did that I would sack him on the spot.~~ *my employ who behaved like*

DUGGAN: Except that I know you arranged for them to hold you up as a bluff. You're trying to put me on a false scent.

THE DOCTOR: (AFTER A PAUSE) You're English aren't you? Patron! I thought I ordered three glasses of water!

(WHILST THEY CONTINUE TO TALK, LE PATRON BRINGS THEM THREE WATERS. HE CLEARLY REGARDS THE GUN AS BEING NONE OF HIS BUSINESS)

DUGGAN: Listen you ...

THE DOCTOR: ~~I'm the Doctor.~~

DUGGAN: What's Scarlioni's angle?

THE DOCTOR: *Scarlioni's angle?* Never heard of it. *Romana,* have you ever heard of ~~anything called~~ Scarlioni's angle?

ROMANA: No, I was never any good at geometry.

23. 2 A
DUGGAN

THE DOCTOR: Who's Scarlioni?/

24. 3 A
DOCTOR

On earth DUGGAN: Count Scarlioni. Everyone in the world's heard of Count Scarlioni./

(2 next)

(Shot 24 on 3)

25. 2 A THE DOCTOR: Ah, well we've only just
arrived. / *landed on earth*
DUGGAN
He rises and goes
behind pillar. (DUGGAN, LOOKS AT THEM
FOR A LONG HARD MOMENT,
AND THEN CLEARLY
DECIDES THEY ARE
GENUINE LOONIES:)

p. that's it
DUGGAN: ~~Alright,~~ I give up, ~~forget~~
~~it.~~ You're crazy.

26. 3 A (HE MAKES TO LEAVE) /
DOCTOR

THE DOCTOR: Crazy
enough to steal the Mona Lisa.
want to

27. 2 A (DUGGAN STOPS) /
DUGGAN

24A. 3 A
Dr. Or at ~~any rate~~ *least be* interested in someone
who might want to ~~steal the mona~~
alisa

(DUGGAN TURNS AND
RETURNS TO THE
TABLE)

RECORDING BREAK

0150"

Scene 1.1

Sp. 926354

21 20 00

21 20 58

287 - 296 B.

21 22 58

21 23 35

287 - 296 B.

4C 3C 2E

11. INT. LIBRARY. DAY.

287. 4C / (THE COUNT IS
TWO THUGS R,
pull to GROUP. SURVEYING THE
BRACELET)

COUNT: Good, thank you. You may go.

(THE TWO THUGS FROM
THE FIGHT IN THE
CAFE, UNDER HERMANN'S
EAGLE EYE, DEPART)

288. 2 E (TO HERMANN) But not good enough.
HERMANN Hermann. You'd better kill them./

289. 4 C HERMANN: The detective and his
COUNT friends. Excellency?/

290. 2 E COUNT: No, Hermann, No, those two fools/
HERMANN

HERMANN: With pleasure, Excellency.

291. 4 C (HE BOWS AND GOES)/
COUNT

292. 2 E COUNT: So - One was interested in you
COUNTESS and the painting, the other in this
bracelet?/

293. 4 C COUNTESS: Yes./
COUNT

294. 2 E COUNT: I should like wish to meet them./
COUNTESS

295. 4 C COUNTESS: Of course. Just tell
COUNT Hermann./

COUNT: No, my dear, you tell Hermann.

296. 2 E

~~2 S~~ COUNTESS/
~~LITTLE GRACE.~~
They leave.

(SHE RISES WITH LITTLE
GRACE AND GOES.

296A 4.
countess exit.

THE COUNT CONTINUES
HIS EXAMINATION OF
THE BRACELET)

296B 3
count.

/RECORDING BREAK/

/2 to D/3 to B/4 to B/

(H)

Scene 1. 12.

Sp. 926228.

16 35 45
16 36 40

Take ①. - Romana rather wasted.

16 38 30
16 39 20

Take ②. - prob use shot 31 from
Take ①.

(Ep.1.)

- 44 -

21'28"

(17)

(Shot 27 on 2)

Sp. 926228

2A 3A 4A

12. INT. CAFE. DAY.

28. 4 A / (THE DOCTOR, DUGGAN,
3-S DOCTOR/ROMANA/
DUGGAN. *fav. Duggan.* ROMANA AT THE SAME
TABLE)

DUGGAN: (GRANDLY) ~~Patron:~~

~~(DUGGAN MAKES AN
IMPERIOUS GESTURE
TO THE PATRON, WHO
NODS UNENTHUSIASTICALLY)~~

~~Patron, same again...~~

DUGGAN: So you can imagine the
furore ...

ROMANA: (EAGERLY) ~~Furore.~~ *The what?*

~~Furore.~~

DUGGAN: The whole Art World in an
uproar ...

ROMANA: Oh, *the* ~~you mean~~ furore.

DUGGAN: Masterpieces that have *apparently*
~~apparently~~ been missing for centuries
are just turning up all over the
place.

(AS ROMANA IS ABOUT
TO EAGERLY FOLLOW
THIS UP, THE DOCTOR
BREAKS IN BLANDLY)

THE DOCTOR: All fakes of course.

(3 next)

(17)

- 44 -

(Ep.1.)

(18)

(Shot 28 on 4)

DUGGAN: Well, got to be haven't they? Haven't they?

ROMANA: Are they?

DUGGAN: They're very very good ones. They stand up to every scientific test.

THE DOCTOR: *Really? What* And the only connection in all this is the Count.

DUGGAN Yes.

DOCTOR So...

DUGGAN: *though* Nothing dirty can be proved. He's clean absolutely clean. So clean he stinks./

29. 3 A
DOCTOR

THE DOCTOR: He isn't clean anymore. The Countess has *the* bracelet./

30. 2 A
DUGGAN

DUGGAN: What's the bracelet worth?/

31. 3 A
DOCTOR

THE DOCTOR: *well it* That rather depends on what you do with it. - *ouch*

DUGGAN *what to?* Oh. What is it?

(FROM BEHIND ANOTHER
TWO THUGS ENTER.
THEY GESTURE TO THE
DOOR)

32. 4 A
3-S f/g, THUGS b/g. Do you know I think we're being invited to leave?/ ~~The dear Countess~~
(cont ...)

All leave.

(THE GOONS INDICATE
THAT THEY ARE IN NO
MOOD TO BE TRIFLED
WITH AND THEY'D
BETTER GET A BLOODY
MOVE ON.

THE DOCTOR PICKS UP
HIS HAT AND SPEAKS
TO ROMANA)

(Break next)

(18)

(Ep.1.)

- 46 -

(19)

(Shot 32 on 4)

~~THE DOCTOR: (cont) And it was your
round too.~~

~~(THEY ALL MAKE A
CAREFUL EXIT UNDER
THE WATCHFUL EYE
OF THUG ONE.~~

~~THUG TWO TOSSES
SOME MONEY ON THE
TABLE AND FOLLOWS
THEM)~~

RECORDING BREAK

13 to B

00'55"

(4 next)

- 46 -

(19)

Scene 1. 13.

Sp. 926354

20 2403
20 2445

297 noisy

20 2514
20 2550

297 clock on mantelpiece
wrong.

20 2746

297. ok.

4B 3B

13. INT. LIBRARY. DAY.

297. 3 B / (THE COUNTESS IS
COUNTRESS in TOYING WITH THE
mirror, pull BRACELET.
to admit
HERMANN L. SHE GETS UP AND
PULLS THE BELL
ROPE.

HERMANN ENTERS)

HERMANN You rang, my lady?

COUNTESS: ^{yes} Hermann. Where is the
Count?

298. 4 B HERMANN: Down in the laboratory my
CU COUNTESS lady.

299. 3 B COUNTESS: With that Professor again?
2-S A/B
COUNTESS leaves.

(SHE IS CLEARLY
IRRITATED THAT HE
SPENDS SO MUCH TIME
WITH THE PROFESSOR)

HERMANN: No, my lady. Professor
Kerensky is resting in his room.

COUNTESS: (SURPRISED) Oh. Thank
you Hermann.

~~(HERMANN LEAVES.)~~

300. 2 D THE COUNTESS LEAVES
COUNTESS leaves ALSO)
library L.

Run to smoke ②
W. a. g. ③.

(Break next)

13A. Int Lab.

2D Count crosses room to
minor

23'05"

14. INT. CORRIDOR OUTSIDE LIBRARY. DAY.

300 2 S.
Countess out of
library

(THE CORRIDOR IS
HUNG WITH MANY OLD
PAINTINGS, CLEARLY
OF GREAT VALUE,
REMBRANDTS, RUBENS
ETC. ARE THEY
GENUINE?

Crab with
COUNTESS to
door R b/g.

THE COUNTESS WALKS
ALONG TO A DOOR
SET FURTHER DOWN
THE CORRIDOR.

SHE MAKES TO OPEN
IT AND IS SURPRISED
TO DISCOVER IT
LOCKED.

SHE PULLS IT A
COUPLE OF TIMES)

COUNTESS: Carlos? Carlos!

Scene 1.14 Sp. 926354

20 29 19 300 door opened.
20 29 47

20 30 20 300. ok
20 30 44

Same Spools contd. Sp. 926114

Scene 1.15

14 39 28
14 39 55

use 15.09.47 take
(intended to
sc. 4.10)
193. peeling mask off.

Scene 1.15

Sp. 926114.

14 59 45

193X - green head turns to
cam.

15 00 21

again + zoom in on eye.

15 00 30

15 05 07.

again with end of ripping off
mask

15 05 59

again as last time - didn't
look long enough in mirror.

15 06 05

- 15 06 55
07 03

again much better with 2 in on
eye at end.

Scene 1.15

Sp. 926114

15 31 33

15 31 46

Shot 192A count walks across
to mirror - didn't put his
hands up to face.

15 32 14

192A again with action of
hands up to face.

2A

192A. count/mirror 15. INT. LAB. DAY.

193. 2 A COUNT/mirror. / (BEFORE A SMALL
MIRROR IS THE COUNT.

Starts to peel.

HE CONSIDERS HIS FACE
CAREFULLY.

HE HEARS THE COUNTESS
CALLING, BUT IGNORES
IT.

HE APPEARS TO SCRATCH
ABOVE HIS RIGHT EYE.

HE PAUSES.

HE TOUCHES AGAIN
CAREFULLY. JUST AS
CAREFULLY HE STARTS
TO PEEL THE SKIN
FROM THAT POINT IN
A WIDER BAND TO REVEAL
BELOW THE HIDEOUS
FEATURES OF THE
SEPHIROTH)

193X. SCAROTH head.

COUNTESS: (MUFFLED, OOV) Carlos!

RECORDING BREAK

2 to D

RUN TKTELECINE SEQ.6.

Closing Titles

Dur:

S/I TJs

TJ1 Doctor Who
TOM BAKER

4 Ep. ①

TJ2 Romana
LALLA WARD

4 ②

TJ3 Count
JULIAN GLOVER

2 ③

TJ4 Countess
CATHERINE SCHELL

2

TJ5 Duggan
TOM CHADBON

2 ④

TJ6 Kerensky
DAVID GRAHAM

2

TJ7 Hermann
KEVIN FLOOD

2

TJ8A

~~TJ8 Soldier~~
PETER HALLIDAY
Louvre Guide
PAMELA STIRLING

2

⑤

③
Soldier
Guide

TJ9 Incidental Music
DUDLEY SIMPSON
Special Sound
DICK MILLS

2

5 1/2

TJ10 Production Assistant
ROSEMARY CROWSON
Production Unit Manager
JOHN NATHAN TURNER
Director's Assistant
JANE WELLESLEY
Assistant Floor Manager
CAROL SCOTT

4

⑥

TJ17 Film Cameraman
JOHN WALKER
Film Recordist
GRAHAM BEDWELL
Film Editor
JOHN GREGORY

2

7

TJ18 Studio Lighting
MIKE JEFFERIES
Studio Sound
ANTHONY PHILPOTT
Technical Manager
JOHN DEAN
Senior Cameraman
ALEC WHEAL

4

8

TJ19 Visual Effects Designer
IAN SCOONES
Electronic Effects
DAVE JERVIS
Vision Mixer
NIGEL FINNIS
Video-Tape Editor
ROD WALDRON

4

9

TJ20 Costume Designer
DOREEN JAMES
Make-up Artist
JEAN STEWARD

4

10

TJ21 Script Editor
DOUGLAS ADAMS

2

11

TJ22 Designer
RICHARD McMANAN-SMITH

4

12

TJ23 Producer
GRAHAM WILLIAMS

4

13

TJ24 Directed by
MICHAEL HAYES
(c) BBC 1979

4

14

18 credit to end. 00'51"

24'25"